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## IX.—*Greek Rhetorical Terminology in Puttenham's The Arte of English Poesie*

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*The Arte of English Poesie*,<sup>1</sup> generally ascribed to George Puttenham and published in London in 1589, is naturally a treatise of value to the general student of English literature. This work, however, is by no means restricted to English poetry, for the author constantly displays an intimate knowledge of, and interest in, Classical literature.<sup>2</sup> For the student of Greek rhetoric and rhetorical terminology, the third book, devoted to *Ornament* (*i.e.* Figures), is of great interest, for in this portion of the work are listed some 121 terms denoting figures of speech.<sup>3</sup> Now these terms, with four exceptions,<sup>4</sup> are all Greek. Puttenham follows the plan of transliterating the Greek term, then he gives an English equivalent term or expression (often with remarks by way of justification thereof), with explanatory comment on the nature of the figure, and finally cites one or more examples. These examples usually are taken either from English poets or from the author's previously written works, or else they are specially composed for the purpose of illustration. Numerous examples, however, are taken from Latin writers, often in free translation; occasionally the Latin is quoted and then translated.

Now it is my purpose in this paper to examine the third book of *The Arte of English Poesie*; to show its object and nature; to consider its sources; to determine the accuracy

<sup>1</sup> *The Arte of English Poesie, Contrived into three Bookes: The first of Poets and Poesie, the second of Proportion, the third of Ornament.* London, 1589. Printed by Richard Field.

Published in Arber's *English Reprints*, xv, 1869. Included, though much abridged so as to be of little use for rhetorical terminology, in Smith's *Elizabethan Critical Essays*, II, 1904. Reprinted in a single volume by Constable & Co. London, 1906.

<sup>2</sup> The author was also acquainted with French, Italian, and Spanish, and had spent much time in residence on the Continent.

<sup>3</sup> This is the first systematic classification in English of rhetorical figures.

<sup>4</sup> *Traductio, insultatio, commoratio, expeditio.*

of the transliteration and definition of the Greek rhetorical terms found therein; and, finally, to excerpt and cite some of the more important terms with their English equivalents. Stress will be laid on those illustrative examples which are of particular interest to the student of the Classics.

### I. THE NATURE OF BOOK III

In the *Third Booke, Of Ornament* (Ch. i), the author begins with praise of Ornament Poeticall, *i.e.* a seemly and varied figurative style. The familiar comparison of figures with flowers and colors, so often found in the Greek rhetoricians,<sup>5</sup> is thus well expressed :

This ornament we speake of is given to it by figures and figurative speaches, which be the flowers as it were and coulours that a Poet setteth upon his language of arte, as the embroderer doth his ston and perle, or passemens of gold upon the stusse of a Princely garment, or as th' excellent painter bestoweth the rich Orient coulours upon his table of pourtraite . . . the chief prayse and cunning of our Poet is in the discreet using of his figures, as the skilfull painters is in the good conveyance of his colours and shadowing traits of his pensill, with a delectable varietie, by all measure and just proportion, and in places most aptly to be bestowed.

Two definitions of figures are of interest :

Figures are in a sorte abuses or rather trespasses in speach, because they passe the ordinary limits of common utterance, and be occupied of purpose to deceive the eare and also the minde, drawing it from plainnesse and simplictie to a certaine doublenesse, whereby our talke is the more guilefull and abusing (Ch. vii).

Figurative speech is a noveltie of language evidently (and yet not absurdly) estranged from the ordinarie habite and manner of our dayly talke and writing, and figure it selfe is a certaine lively or good grace set upon wordes, speaches, and sentences to some purpose and not in vaine, giving them ornament or efficacie by many maner of alterations in shape, in sounde, and also in sence, sometime by way of surplusage, sometime by defect, sometime by disorder, or mutation, and also by putting into our speaches more pithe and substance,

<sup>5</sup> Cf. Van Hook, *The Metaphorical Terminology of Greek Rhetoric and Literary Criticism*, p. 17 and 42.

subtilitie, quicknesse, efficacie or moderation, in this or that sort tuning and tempring them, by amplification, abridgement, opening, closing, enforcing, meekening, or otherwise disposing them to the best purpose (Ch. x).

Now these figures may be referred to one of two classes (Ch. III) according as they appeal to the ear or to the understanding :

This ornament then is of two sortes, one to satisfie and delight th' eare onely by a goodly outward shew set upon the matter with wordes and speaches smoothly and tunably running ; another by certaine intendments or sence of such wordes and speaches inwardly working a stirre to the mynde : that first qualitie the Greeks called *Enargia*<sup>6</sup> (*ἐνάργεια*<sup>7</sup>) of this word *argos*, because it geveth a glorious lustre and light. This latter they called *Energia* (*ἐνέργεια*<sup>8</sup>) of *ergon*, because it wrought with a strong and vertuous operation. And figure breedeth them both.

In Ch. x Puttenham makes a three-fold division<sup>9</sup> of figures as follows and thus names them :

<sup>6</sup> Put. here is inaccurate in the definition. '*Ἐνάργεια* does not refer to the titillation of the ear through pleasing and ornamental figures, but to *vividness* of style (graphic, vivid representation), whereby an event or situation is luminously revealed to the mind's eye of the hearer or reader. '*Ἐνάργεια* is a conspicuous characteristic of the style of Lysias, who used figures sparingly. Cf. Dion. Hal. *de Lysia*, 7 and Quint. VIII, 3, 62.

<sup>7</sup> The Greek I have supplied; in only a very few instances does the author use the actual Greek words.

<sup>8</sup> Cf. Quint. VIII, 3, 89.

<sup>9</sup> This is the general classification followed by Put. under which Figures are tabulated and defined. In the Greek rhetoricians figures are divided into :

1. *σχῆματα λέξεως*, figures of language (id est verborum vel dictionis vel elocutionis vel sermonis vel orationis, Quint. IX, 1, 17).

2. *σχῆματα διανοίας*, figures of thought (id est mentis vel sensus vel sententiarum). The former Quint. (IX, 3, 2) divides into (a) *grammatical* (fig. lies in the words themselves) and (b) *rhetorical* (fig. lies in the collocation of the words). In addition to these, Quint. (VIII, 6, 1 ff.) classifies under the head of *tropes*, words or *phrases* which are converted from their proper signification to another. A few examples are metaphor, metonymy, catachresis, irony, and allegory.

It will be observed that Puttenham departs somewhat from the above classification. (For his defence, see Ch. x.) His *Sensable Figures* are, with a few exceptions, Quintilian's tropes (VIII, 6.) His *Sententious Figures*, as might be expected, are a mixture of Quintilian's *σχῆματα λέξεως* and *διανοίας*. In the *Auricular Figures* we have a collection largely heterogeneous.

1. *Auricular*, i.e. figures that serve th' eare onely.
2. *Sensable*, serve the conceit onely and not th' eare.
3. *Sententious*, serve as well th' eare as the conceit (otherwise called Rhetorical).

At this point I cannot forbear the quotation of a fairly long passage (from Ch. IX) of much interest, in which Puttenham explains and excuses the English names which he gives to the Greek terms for the figures which he intends to discuss :<sup>10</sup>

The Greekes were a happy people for the freedome and liberty of their language, because it was allowed them to invent any new name that they listed, and to pEEce many words together to make of them one entire, much more significative than the single word. So among other things did they to their figurative speeches devise certaine names. The Latines came somewhat behind them in that point, and for want of convenient single wordes to expresse that which the Greeks could do by cobling many words together, they were faine to use the Greekes still, till after many yeares that the learned Oratours and good Grammarians among the Romaines, as Cicero, Varro, Quintilian,<sup>11</sup> and others strained themselves to give the Greeke wordes Latin names, and yet nothing so apt and fitty. The same course are we driven to follow in this description, since we are enforced to cull out for the use of our Poet or maker all the most commendable figures. Now to make them knownen (as behoveth) either we must do it by th' original Greeke name or by the Latine, or by our owne. But when I consider to what sort of readers I write, and how ill faring the Greeke terms would sound in the English eare, then also how short the Latines come to express manie of the Greeke originals. Finally, how well our language serveth to supplie the full signification of them both, I have thought it no less lawfull, yea peradventure under licence of the learned, more laudable to use our owne naturall, if they be well chosen, and of proper signification, than to borrow

<sup>10</sup> This suggests the controversy with regard to *ink-horn* terms. Cf. Elyot, Cheke, and Wilson. Wilson, in his *Arte of Rhetorique*, contends for English with as few foreign words as possible; cf. "I know them that think Rhetorique, to stand wholly upon darke woordes, and he that can catch an ynke horne word by the taile, him thei count to be a fine Englisheman and a good Rhetorician." For Puttenham's attitude, cf. Hale, "Ideas on Rhetoric in the Sixteenth Century," in *Publ. Mod. Lang. Assoc.* XVIII, 440.

<sup>11</sup> Cf. Quint. I, 5, 70 and VIII, 3, 30.

theirs. So shall not our English Poets, though they be to seeke of the Greeke and Latin languages, lament for lack of knowledge sufficient for the purpose of this arte. And in case any of these new English names given by me to any figure shall happen to offend I pray that the learned will beare with me and to thinke the straunge-nesse thereof proceedes but of noveltie and disacquaintance with our eares, which in processe of tyme, and by custome will frame very well ; and such others as are not learned in the primitive languages, if they happen to hit upon any new name of myne (so ridiculous in their opinion) as may move to laughter, let such persons, yet assure themselves that such names go as neare as may be to their originals, or els serve better to the purpose of the figure then the very originall, reserving alwayes, that such new name should not be unpleasant in our vulgar nor harsh upon the tong ; and where it shall happen otherwise that it may please the reader to thinke that hardly any other name in our English could be found to serve the turne better. Againe if to avoid the hazard of this blame I should have kept the Greek or Latin still it would have appeared a little too scholasticall for our makers, and a peece of worke more fit for clerkes then for Courtiers for whose instruction this travaile is taken ; and if I should have left out both the Greeke and Latine name, and put in none of our owne neither, well perchance might the rule of the figure have bene set downe, but no convenient name to hold him in memory. It was therefore expedient we devised for every figure of importance his vulgar name, and to joyne the Greeke or Latine originall with them ; after that sort much better satisfying aswel the vulgar as the learned learner, and also the authors owne purpose, which is to make of a rude rimer, a learned and a Courtly Poet.

## II. THE SOURCES OF BOOK III OF PUTTENHAM'S *ARTE*

Puttenham's intimate acquaintance, at first hand, with the classical writers is unquestionable. The numerous references by name and frequent quotations from Latin authors prove this. But what sources does he employ for the rhetorical terminology? I can find no evidence that he has used Wilson's *Arte of Rhetorique* (1553), which contains some rhetorical terms with definitions and illustrations. In Book III several general references to the ancient rhetoricians are to be found, such as: "The first learned artificers of language"

(Ch. viii); "the learned clerks who have written methodically of this Arte in the two master languages, Greeke and Latine, have sorted their figures" (Ch. x); and more specifically, "the learned Oratours and good Grammarians among the Romaines, as Cicero, Varro and Quintilian, and others strained themselves to give the Greeke wordes Latin names" (Ch. ix). Nowhere does Puttenham acknowledge general indebtedness to any individual writer, but a study of Book III shows quite conclusively that it is Quintilian<sup>12</sup> who is the chief source for the terminology.

In the first place, of the 121 terms defined in Puttenham's Book III, 89 are to be found in Quintilian (nearly all in Books VIII and IX of the *Institutio Oratoria*) in Greek, and with definitions. Furthermore, 18 additional of Puttenham's terms are defined by Quintilian under their Latin equivalents. This leaves only 14 terms unaccounted for,<sup>13</sup> and it is quite probable that most of these 14 terms could be found, in some form or other, somewhere in Quintilian's great work, which bristles with technical terms.<sup>14</sup>

<sup>12</sup> The first part of Sir Thomas Wilson's *Arte of Rhetorique*, published in 1553, is modeled upon Quintilian; cf. Hale, in *Publ. Mod. Lang. Assoc.* xviii, 437. Cf. also Mair's edition of Wilson's *Arte of Rhetorique*, Introd. p. xix: "His book is a judicious compilation from Quintilian as far as the first two books is concerned, while the third owes almost as much to Cicero." Wilson's sources are easily ascertained, however, inasmuch as he frequently cites and quotes his authorities. It may be noted here also that Roger Ascham in the *Scholemaster* (1570) frequently quotes Quintilian as an authority. Smith, *Elizabethan Critical Essays* (Introd.), does not emphasize sufficiently the influence of Quintilian on the Elizabethan rhetoricians.

<sup>13</sup> The language of a few definitions would indicate that Puttenham was familiar with the *Auctor ad Herennium*; cf. the definition of *commoratio* with *Auct. ad Herenn.* IV, 45. An acquaintance with the various rhetorical works of Cicero may be regarded as certain.

<sup>14</sup> Did Puttenham use a translation of Quintilian or the Latin text direct? So far as I can ascertain no English translation of Quint. was published before 1589, the date of Puttenham's work. An Italian translation appeared in 1586 (O. Toscanella, Venetia), but there is no reason to suppose that Puttenham, the classical scholar, did not use the Latin text. It will be recalled that a complete and excellent manuscript of the *Institutio Oratoria* was discovered by Poggio, in 1416, in the monastery of St. Gall. This was an important event in the revival of learning, and exerted great influence on the teaching and study of rhetoric. Numerous editions appeared (particularly in the sixteenth century) and Quintilian's popularity was very great.

While Puttenham's illustrations are largely original or quotations from English writers, yet in a number of cases we discover him using Quintilian's examples of the rhetorical figures defined. For example, *πλοκή* is defined by Quint. (ix, 3, 41) and an illustration is given from Persius: Scire tuum nihil est, nisi te scire hoc sciat alter. Put. gives the same as an example of *traductio*.<sup>15</sup> Observe further:

- |                     |   |
|---------------------|---|
| <i>πλεονασμός</i>   | Q. (ix, 3, 46) Vidi oculos ante ipse meos.<br>P. I saw it with my own eyes.   |
| <i>συνοικείωσις</i> | Q. (ix, 3, 64) Tam deest avaro, quod habet, quam quod non habet.<br>P. The covetous miser, of all his goods ill got,<br>As well wants that he hath, as that he hath not.  |
| <i>ἐπιφώνημα</i>    | Q. (viii, 5, 11) Tantae molis erat Romanam condere gentem! <sup>16</sup><br>P. Same.  |
| <i>ἔρωτημα</i>      | Q. (interrogatio, viii, 5, 6) Apud Ovidium Medea dixit :<br>Servare potui ; perdere an possim, rogas ?<br>P. Was I able to make them I praeie you tell,<br>And am I not able to marre them as well?   |
| <i>ἀλληγορία</i>    | Q. (viii, 6, 44) Totusque ille Horatii locus, quo navem pro re publica, fluctus et tempestates pro belli civilibus, portum pro pace atque concordia dicit. <sup>17</sup><br>P. As if we should call the common wealth a shippe ;<br>the Prince the pilot, the Counsellors mariners,<br>the stormes warres, the calme and haven peace. |
| <i>ἀντιμεταβολή</i> | Q. (ix, 3, 85) Non, ut edam, vivo ; sed, ut vivam,edo.<br>P. We live not to eat, but eat to live.   |
| <i>μεταφορά</i>     | Q. (viii, 6, 6) sitire segetes.<br>P. The drie ground thirstes.   |

Compare also the definitions of trope :

- Q. (viii, 6, 1) Tropus est verbi vel sermonis a propria significacione in aliam cum virtute mutatio.

<sup>15</sup> So Verg. *Aen.* IV, 381 is given by Quint. as an example of *εἰρωνεία*, by Put. as an example of *insultatio*.

<sup>16</sup> *Aen.* I, 33.

<sup>17</sup> *Hor. Odes*, I, 14.

P. There is a kinde of wresting of a single word from his owne right signification, to another not so naturall, but yet of some affinitie or convenience with it.

Furthermore, if this were not enough evidence, we find that Puttenham employs at times Quintilian's grouping of terms, or order of definition. A comparison of Quint. (viii, 3, 44–60, a discussion of *vitia*) with Puttenham (iii, 22) reveals the same list of faults of style, namely : *κακέμφατον, ταπείνωσις, ταύτολογία, μακρολογία, πλεονασμός, περιεργία, κακόζηλον, κακοσύνθετον*. All these are in both authors.

Further evidence that Puttenham follows Quintilian closely is shown by a comparison of Q. (viii, 6) *de Tropis*<sup>18</sup> with P. (xvii and xviii), where the former's order of definition is followed almost exactly in such groups as : *μετωνυμία, ἀντονυμία, ὄνοματοποία, κατάχρησις, μετάληψις, ἐπίθετον, and σαρκασμός, ἀστεισμός, μυκτηρισμός, ἀντίφρασις*.

### III. A. ERRORS IN THE TRANSLITERATION OF RHETORICAL TERMS

Numerous errors in the transliteration of the terminology are to be observed in Book III of Puttenham's treatise. It would be absurd to lay all of these at the door of the author who was so well versed in the Classics. Some of these errors are obviously printer's mistakes, for the Greek terms seem to have puzzled the typesetter. For example, we find the following discrepancies ; in each case the first citation is from the text, the second, from the Index.

atanacclasis, — antanaclasis.	dichologia, — dicheologia.
ecphonisis, — echphonisis.	endiadis, — endiades.
epithonema, — epiphonema.	epitropis, — epitropi.
cronographia, — chronographia.	brachiologa, — brachiologia.

Let us charitably blame the printer also for the following :

omoioteleton for (h)omoioteleuton.  
antimetavole for antimetabole.

<sup>18</sup> Puttenham's *Sensible figures* are, with a few exceptions only, Quintilian's *tropes*.

antenagoge	for anteisagogue.
epanodis	for epanodus.
paramologia	for paromologia.
parecnasis	for parecbasis.
exargasia	for exergasia.
parimion	for paromoion.

On the other hand there are certain errors which can not be interpreted as slips, and in these Puttenham would seem to be culpable :<sup>19</sup>

- amphibologia, for amphibolia, which seems to be a confusion of ἀμφιβολία and ἀμφιλογία.
- anachinosis for anacoinosis (ἀνακοίνωσις).
- antipophora for anthipophora (ἀνθυποφορά).
- paralepsis for paraleipsis (*παράλεψις*).
- ploche for ploce (*πλοκή*).
- symploche for symbole (*συμπλοκή*).
- parisia for parrhesia (*παρρησία*).
- liptote for litotes (*λιτότης*).
- mezozeugma for mesozeugma (*μεσόζευγμα*), a corruption due to Ital.

#### B. ERRORS IN THE DEFINITION OF TERMS

Thanks to Puttenham's classical erudition and fidelity to his originals, few errors in the actual definition of terms are discoverable in Book III of *The Arte of Poesie*. In several cases, however, definitions which are too restricted are given for terms of general application. For example, *epanalepsis* (*ἐπανάληψις*): "Ye have another sorte of repetition when ye make one worde both beginne and end your verse, which therefore I call the *slow retourne*, otherwise the *Echo* sound." This definition applies only to one kind of repetition. Repetition by way of resumption is the proper definition; cf. Demet. de Eloc. 196. *Epimone* (*ἐπιμονή*) is defined as *versus intercalaris*, "we may call him the *Love-burden* or the long repeate." In Greek rhetoric, however, *ἐπιμονή* does not refer

<sup>19</sup> Further inconsistencies,—e.g. for Greek *v* sometimes we find *i* (as in Hiperbaton) and sometimes *y* (as in Hyperbole); for *o*, sometimes *e* or *oi*; for *eu*, *ei* or *i*; aspiration at the beginning of a word may or may not be represented by *h*.

to a poetical refrain, but to a dwelling on a point or argument (in sense, not words) whether by iteration or elaboration; cf. Longin. Ch. 12. So *Meiosis* (*μείωσις*), or the *Disabler*, is correctly defined by Quint. (viii, 3, 50). An error occurs in the definition of *Tautologia* (*ταύτολογία*): "To fill the verse with wordes beginning all with a letter." This is a definition of Alliteration (*παρήχησις*); Quint. (viii, 3, 50) properly defines the term: *eiusdem verbi aut sermonis iteratio*. Note further "*Exargasia* (i.e. *ἐξεργασία*) or the gorgious, otherwise called the bewtifull, Latine, expolitio, the last and principall figure of our poeticall ornament." But *ἐξεργασία* does not refer primarily to figurative embellishment, but to careful literary workmanship in general, and to the thorough treatment of a subject; cf. Dion. Hal. *de Isoc.* 4 and Quint. viii, 3, 88.

#### IV. DEFINITION OF TERMS

We are now ready to observe some of the figures defined by Puttenham and their vivid English equivalents. Inasmuch as the author discusses a large number (some 121), some important examples only can here be presented:

i. Of *Auricular* figures pertaining to clauses of speech and by them working no little alteration to the eare.

*Zeugma* (*ζεῦγμα*<sup>20</sup>) we call him the *Single Supplie* because by one word we serve many clauses of one congruitie, and may be likened to the man that serves many maisters at once, but all of one country or kindred. By the order of his supplie he is called *Prozeugma* (*πρόζευγμα*) or the *Ringleader*; *Mezozeugma* (*μεσόζευγμα*) or the *Middlemarcher* and *Hypozeugma* (*ὑπόζευγμα*) or the *Rerewarder*.

*Aposiopesis* (*ἀποσιώπησις*<sup>21</sup>) or the *Figure of Silence* or of *Interruption*. When we begin to speake a thing, and breake of in the middle way. Ex.

He said you were,—I dare not tell you plaine:  
For words once out, never returne againe.

<sup>20</sup> The Greek I have supplied in every case.

<sup>21</sup> Quint. ix, 2, 54: 'Αποσιώπησις, quam Cicero *reticentiam*, Celsus *obtacentiam*, nonnulli *interruptionem* appellant. Ut "Quos ego—sed motos praestat componere fluctus." V. Aen. i, 135.

This figure is fit for phantasticall heads and such as be sodaine or lacke memorie.

*Hiperbaton* (*ὑπερβατόν*)<sup>22</sup> or the *Trespasser*, a general name for speaches which wrought by disorder. Some are onely proper to the Greekes and Latines and not to us, other some ordinarie in our maner of speaches, but so foule and intollerable as I will not seeme to place them among the figures, but do raunge them as they deserve among the vicious or faultie speaches.

*Parenthesis* (*παρένθεσις*) or the *Insertour*, a figure of tollerable disorder, to peece or graffe in the middest of your tale an unnecessary parcell of speach. But you must not use such insertions often nor to thick, nor those that bee very long, for it will breed great confusion.

*Histeron proteron* (*ὕστερον πρότερον*) or the *Preposterous*, when you misplace your words or clauses and set that before which should be behind, we call it in English proverbe, the cart before the horse. Ex. As he that described his manner of departure from his mistresse, said thus not much to be disliked : I kist her cherry lip and took my leave, for, I took my leave and kist her : And yet I can not well say whether a man use to kisse before hee take his leave, or take his leave before he kisse, or that it be all one busines.

*Hipallage* (*ὑπαλλαγή*)<sup>23</sup> : The Latins call it *Submutatio*, we may call him the *Underchange* but I had rather have him called the *Changeling*, for as Nurses say, that the Fayries use to steale the fairest children out of their cradles, and put other ill-favoured in their places, so doeth our Poet play with his wordes. Ex. Tell me troth and lie not, lie me troth and tell not.

*Omoioteleton* (*ὅμοιοτέλευτον*) or the *Like Loose*. The Greekes used a manner of speech or writing in their proses, that went by clauses, finishing the words of like tune, and is that wherein they neerest approached to our ryme. We call this figure following the originall, the *like loose* alluding to th' Archers terme who is not said to finish the feate of his shot before he give the loose, and deliver his arrow from his bow, in which respect we use to say marke the loose of a thing for marke the end of it. Ex.

Mischaunces ought not to be lamented,  
But rather by wisedom in time prevented.

*Asyndeton* (*ἀσύνδετον*) or the *Loose Language*, a sort of speach in a maner defective because it wants good band or coupling . . . and

<sup>22</sup> Longinus (*de Sublim.*) devotes Ch. 22, to a discussion of *hyperbata*.

<sup>23</sup> Quint VIII, 6, 23.

doth not a little alter th' eare as thus, Caesar wrate home to the senate,  
*Veni, Vidi, Vici.* The Prince of Orenge had this devise of Armes,  
*pro Rege, pro lege, pro grege.*

2. *Sensable Figures*, thus called, because they alter and affect the minde by alteration of sence.

*Metaphora* (*μεταφορά*) or the Figure of *Transport*.<sup>24</sup> Ex. As the man of law said, I feele you not, for I understand not your case, because he had not his fee in his hand.

*Catachresis* (*κατάχρησις*)<sup>25</sup> or the Figure of *Abuse*. For lacke of a naturall and proper terme or worde we take another, and do untruly applie it. Ex. As one in reproch should say to a poore man, thou raskall knave, where *raskall* is properly the hunters terme given to young deere, leane and out of season, and not to people.

*Metalepsis* (*μετάληψις*) or the *Far-fet*. The sence is much altered and the hearers conceit strangly entangled by this figure, as when we had rather fetch a word a great way off than to use one nearer to hand to express the matter aswel and plainer. And it seemeth the deviser of this figure had a desire to please women rather than men, for we use to say by manner of Proverbe; things farrefet and deare bought are good for Ladies. Ex. Medea cursing hir first acquaintance with Prince Iason, who had very unkindly forsaken her, said :

Woe worth the mountaine that the maste bare  
 Which was the first causer of all my care.

Where she might as well have said, woe worth our first meeting, or woe worth the time that Iason arrived with his ship at my fathers cittie in Colchos, when he tooke me away with him, and not so farre off as to curse the mountaine that bare the pinetree, that made the mast, that bare the sailes, that the ship sailed with, which caried her away.

Virgill said: Post multas mea regna videns mirabor aristas.<sup>26</sup>

After many a stubble shall I come  
 And wonder at the sight of my kingdome.

By stubble the Poet understande yeares.

*Allegoria* (*ἀλληγορία*) or the figure of *False Semblant*, a figure of duplicitie, when we speake one thing and thinke another, and that

<sup>24</sup> Quint. VIII, 6, 4, *translatio*.

<sup>25</sup> Ib. 34: *κατάχρησις*, quam recte dicimus *abusionem*.

<sup>26</sup> Verg. *Ecl.* I, 69.

our wordes and our meanings meete not. It is a long and perpetuall Metaphore.<sup>27</sup> Ex. Virgill in his Shepeherdly poemes called *Eglogues* used as rusticall but fit *allegorie* thus :

Claudite iam rivos pueri sat prata biberunt,<sup>28</sup>

which I English thus :

Stop up your streames (my lads) the medes have drunk their fill.  
As much as to say, leave of now, yee have talked of the matter  
inough; the application is full Allegoricke.

*Parimia* (*παροιμία*) or the *Proverb*. Ex.

As the olde cocke crowes, so doeth the chick :  
A bad Cooke that can not his owne fingers lick.

### 3. Of Figures *Sententious*, otherwise called *Rheticall*.

[In Ch. xix Puttenham tabulates and defines a large number of terms which belong to his third class. In this category are placed those figures which serve a dual function of making a strong appeal not to the ear or to the mind alone but to both alike.]

*Prosonomasia* (*προσωνομασία*) or the *Nicknamer*. Ye have a figure by which we play with a couple of words or names much resembling, and because the one seemes to answere th' other by manner of illusion, and doth, as it were, nick him, I call him the *Nicknamer*. As the Emperor, Claudius Tiberius Nero, because he was a great drinker of wine, they called him *Caldius Biberius Mero*.<sup>29</sup> And so a iesting frier that wrote against Erasmus, called him, *Errans mus*.

*Traductio* or the *Tranlacer*, which is when ye turne and tranlace a word into many sundry shapes as the tailor doth his garment, and after that sort do play with him in your dittie; as one who much gloried in his owne wit, whom Persius taxed in a verse very pithily and pleasantly, thus :

Scire tuum nihil est nisi te scire, hoc sciatur.<sup>30</sup>

English not so briefly, but more at large of purpose the better to declare the nature of the figure :

<sup>27</sup> Cf. Quint. ix, 2, 46: *ἀληγορίαν* facit continua metaphora. Cf. Roberts's edition of Demetrius *On Style*, p. 264.

<sup>28</sup> Verg. *Ecl.* 3, 111.

<sup>29</sup> Suet. *Tib.* 42.

<sup>30</sup> Quint. IX, 3, 42; Pers. 1, 27.

Thou weenest thy wit worth nought if other weet it not  
 As wel as thou thy selfe, but o thing well I wot,  
 Who so in earnest weenes, he doth in my advise,  
 Shew himselfe witlesse, or more wittie than wise.

*Synecrosis* (*συνοικεῖσθαι*) which me thinkes may well be called the *Crosse-couple*, because it takes me two contrary words, and tieth them as it were in a paire of couples, and so makes them agree like good fellowes, as I saw once in Fraunce a wolfe coupled with a mastiffe, and a foxe with a hounde. Ex.

The niggard's fault and the unthriffts is all one,  
 For neither of them both knoweth how to use his owne.<sup>31</sup>

*Clymax* (*κλῖμαξ*) or the *Marching Figure* or the *Clyming* figure, for Clymax is as much to say as a ladder. Ex. from Ihean de Me-hune, the French Poet :<sup>32</sup>

Peace makes plentie, plentie makes pride,  
 Pride breeds quarrell, and quarrell brings warre :  
 Warre brings spoile, and spoile povertie,  
 Povertie pacience, and pacience peace :  
 So peace brings warre, and warre brings peace.

*Insultatio* or the *Disdainefull*; the *Reprochfull* or *Scorner*, as when Queene Dido saw that for all her great love and entertainments bestowed upon Aeneas, he would needs depart, and follow the Oracle of his destinies, she brake out in a great rage and said very disdainefully :

Hye thee, and by the wild waves and the wind,  
 Seeke Italie and Realmes for thee to raigne,  
 If piteous Gods have power amidst the mayne,  
 On ragged rock thy penaunce thou maist find.<sup>33</sup>

Or as the poet Iuvenall reproached the covetous merchant who for lucre sake passed on no perill either by land or sea, thus :

Goe now and give thy life unto the winde,  
 Trusting unto a piece of bruckle wood,  
 Four inches from thy death or seaven good  
 The thickest planke for shipboord that we finde. (xii, 57-59.)

<sup>31</sup> Quint. ix, 3, 64.

<sup>32</sup> *Roman de la Rose*.

<sup>33</sup> Aen. IV, 381; Quint. ix, 2, 48.

*Sinonimia* (*συνωνυμία*) or the Figure of *Store*, whensoever we multiply our speech by many words or clauses of one sence. Ex. Aeneas asking whether his Captaine Orontes were dead or alive, used his store of speeches all to one purpose :

Is he alive,  
Is he as I left him queaving and quick,  
And hath he not yet geven up the ghost,  
Among the rest of those that I have lost?

*Epiphonema* (*ἐπιφόνημα*) or the *Surclose* or *consenting close*, Lat. *Acclamatio*, as Virgill when he had largely spoken of Prince Aeneas his successe and fortunes concluded with this close : Tantae molis erat Romanam condere gentem.<sup>34</sup> In English thus :

So huge a peece of worke it was and so hie,  
To reare the house of Romane progenie.

So Lucretius Carus : Tantum relligio potuit suadere malorum.<sup>35</sup> In English thus :

Lo what an outrage, could cause to be done,  
The peevious scruple of blinde religion.

In chapters xxi and xxii Puttenham treats of “ those vices<sup>36</sup> or deformities in speach and writing which are alwayes intollerable and undecent.” First comes :

*Barbarismus* (*βαρβαρισμός*) *Forrein speech*, the foulest vice in language.

Then follow :

*Solecismus* (*σολοκισμός*) or *Incongruitie*, to speak false English, by misusing the Grammaticall rules to be observed in cases, genders, tenses and such like, every poore scholler knowes the fault, and calls it the breaking of Priscians head, for he was among the Latines a principall Grammarian.

*Cacozelia* (*κακοζηλία*<sup>37</sup>) or *Fonde Affectation*, is when we affect new words and phrases other then the good speakers and writers and is the common fault of young schollars.

<sup>34</sup> *Aen.* I, 33.

<sup>35</sup> I, 101.

<sup>36</sup> *Quint.* VIII, 3, 44–60.

<sup>37</sup> Cf. *ib.* 56, *mala affectatio*, and Roberts, ed. of Demet. *On Style*, p. 286.

*Soraismus* (*σωρισμός*<sup>38</sup>) or the *Minglemangle*, as 'when we make our speach or wrtings of sundry languages not for the nonce or for any purpose (what were in part excusable) but ignorantly and affectedly.

*Cacosinethon* (*κακοσύνθετον*) or the *Misplacer*.

*Cacemphaton* (*κακέμφατον*) or the *Figure of Foule Speech*.

*Acyron* (*ἄκυρον*) or the *Uncouthe*, to use an obscure and darke word.

*Pleonasmus* (*πλεονασμός*) or *Too full Speech*.

*Macrologia* (*μακρολογία*) or *Long Language*.

*Periergia* (*περιεργία*<sup>39</sup>) or *Overlabour* or the *Curious*.

In Ch. xxiii on the subject of *Decorum* there are a few interesting comments on what might be called How not to Translate Vergil.

As one, who translating certaine bookees of Virgils *Aeneidos* into English meetre, said that Aeneas was fayne to *trudge* out of Troy; which terme became better to be spoken of a beggar, of a rogue, or a lackey. Another Englishing this word of Virgill (fato profugus) called Aeneas (by fate a *fugitive*) which was undecently spoken, . . . in this terme (*fugitive*) you have a notable indignity offred to that princely person, and by th' other word (a *wanderer*) none indignitie at all, but rather a terme of much love and commiseration. The same translatour when he came to these words, Insignem pietate virum, tot volvere casus tot adire labores compulit. Hee turned it thus, What moved Iuno to *tugge* so great a captain as Aeneas, which word *tugge* spoken in this case is so undecent as none other could have been devised.

Later the author explains that

*tugge* signifieth the pull or draught of the oxen or horses and the leathers, and so wee use to say that shrewd boyes *tugge* each other by the eares, for pull.<sup>40</sup>

<sup>38</sup> *κοινσμός* (?), see Q. VIII, 3, 59.

<sup>39</sup> Cf. *ib.* 55.

<sup>40</sup> A number of terms, with interesting English equivalents, may here be noted, but without examples or comment.

*Anaphora* (*ἀναφορά*) or the *Figure of Report*, is when we make one word begin, and as they are wont to say, lead the daunce to many verses in sute.

*Antistrophe* (*ἀντιστροφή*) *Counterturne*, because he turnes counter in the middest of every meetre.

*Antitheton* (*ἀντίθετον*) or the *Quarreller*, or the *Overthwart* or *Renconter*. Isocrates, the Greek Oratour, was a litle too full of this figure.

## CONCLUSION

In conclusion, we may say that much sympathy must be accorded Puttenham in his desire to introduce English equivalents for the Greek rhetorical terminology. The comparative poverty of the English language in respect to such terminology is only too striking and regrettable. Especially is this true as regards names for figures of speech; we are still employing Greek technical terms, in spite of Puttenham's laudable but unsuccessful endeavor to substitute the English *vulgar* for the *inke-horne* words. For example, editors of secondary-school and college textbooks expect tender younglings to pronounce, define, and remember such terms as *anacolouthon*, *aposiopesis*, *apostrophe*, *catachresis*, *hendiadys*, *hypallage*, *hyperbaton*, *hysteron proteron*, *litotes*, *onomatopoeia*, and *oxymoron*. The student is even drilled to think and say *paronomasia* when he sees a pun! But it is unfortunately the case that for the majority of such terms we have no satisfactory English equivalents. We might borrow from Puttenham in some cases, e.g. the *Figure of Silence* or *Interruption* for *aposiopesis*; *Moderator* for *litotes*; *Qualifier* for *epitheton*; but, on the other hand, we are not altogether sat-

*Apostrophe* (*ἀποστροφή*) or the *Turnetale*.

*Asteismus* (*ἀστεισμός*) or the *Merry Scoffe*, otherwise the *Civill Iest*.

*Charientismus* (*χαριεντισμός*) or the *Privy Nippe*, a myld and appealing mockery.

*Eclipsis* (*Ἐλλεψίς*) or the *Figure of Default*.

*Emphasis* (*ἐμφασίς*) or the *Renforcer*.

*Epizexis* (*ἐπίζευξις*) or the *Underlay* or *Cuckowspell*.

*Etiologia* (*αἰτιολογία*) or the *Tell-cause* or *Reason Rend*.

*Expeditio* or the *Speedie Dispatcher*.

*Hiperbole* (*ὑπερβολή*) or the *Overreacher* or *Loud Lyer*.

*Ironia* (*εἰρωνεία*) or the *Drye Mock*.

*Metanoia* (*μετάνοια*) or the *Penitent*.

*Metonymia* (*μετωνυμία*) or the *Misnamer*.

*Micterismus* (*μικτηρισμός*) or the *Fleering Frumpe*.

*Onomatopoeia* (*δονατοποίησις*) or the *Newnamer*.

*Parabola* (*παραβολή*) or *Resemblance Misticall*.

*Paradoxon* (*παράδοξον*) or the *Wondrer*.

*Prolepsis* (*πρόληψις*) or the *Propounder*.

*Synecdoche* (*συνεκδοχή*) or the *Figure of Quick Conceite*.

*Tapinosis* (*ταπείνωσις*) or the *Abbaser*.

isfied by such Elizabethan equivalents as, the Licentious for *parrhesia*; Loose Language for *asyndeton*; the Preposterous for *hysteron proteron*; and the Figure of Twinnes for *hendiadys*.

But it may be said that Puttenham's *The Arte of English Poesie* is a work of very great interest and of some value to Classical students. It is to be hoped that it may be deemed deserving of a wider acquaintance than it has hitherto enjoyed as regards the Greek rhetorical terminology found in its Book the Third.